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THE WORLD'S MEMORY.

"The world's memory must be kept alive, or we shall never see an end of its old mistakes. We are in danger to lose our identity and become infantile in every generation. That is the real menace under which we cower everywhere in this age of change." These words, pregnant with vital meaning, and deep in their import to our civilization, were spoken the other day at Princeton by Professor Woodrow Wilson, the orator of the Sesquicentennial Celebration. Nor were they an incidental feature of the eloquent and masterly oration in which they occurred; they were rather of its very texture, and embodied the quintessence of its thought. Political philosophers who have espoused the cause of modern democracy, and who have, with alternating hopes and fears, watched its triumphant onward march,— who have thrilled with its beginnings among sturdy Helvetians and determined Netherlanders, who have studied it as a peaceful development in England and as a volcanic outburst in France, who have seen it wrest constitution after constitution from European monarchs, and who have witnessed its subjugation of the great New World,— have always been insistent upon its dangers, and particularly upon the danger of its tendency, everywhere manifest, to disregard the teachings of history, and to reject the experience of the past — merely because it is the past — as a guide to the future. It was, then, peculiarly fitting that a note of warning upon this subject should have been made the keynote of Professor Wilson's address, prepared, as that address was, to commemorate the sesquicentennial anniversary of a famous institution of learning, and to emphasize the function to be performed for our civilization by all such institutions, if they are to prove themselves worthy of their trust.

No society can safely break with the past save by a gradual process that is content to sift the teachings of experience, and reject only what has proved itself prejudicial to human progress. Those who do not sympathize with the past, and would have us once for all freed from its trammels, are precisely those who do not understand the past, and are persuaded that the essentials of social organization, like

its trappings, are matters of fashion, varying from age to age. But the student of history who has seen beneath externals, and who has caught anything of the spirit of the human epic, knows that it is foolish to judge institutions and beliefs and social ideals by absolute standards, knows that all these things are products of an evolutionary process whereby every people in every century has been fitted with what it has most needed in its own particular stage of culture. That for our own uses we reject such devices as monarchy and Mohammedanism and the mediæval guilds, does not justify us in assuming that they have worked harm in their own time and place. Rather do we see in the fact of their existence and long-continued potency their ample justification. And if we find our own national inheritance to include certain elements that to the clear-sighted among us seem irrational, impeding the steps of progress, we should take long and prayerful counsel before seeking to sweep them away, restraining our impatience by the reflection that whatever is deeply-rooted in the experience of past generations must have subserved some useful purpose, and that the possibilities of its usefulness may not yet be exhausted.

The universities clearly have no task more important than that of drawing our attention to the past, and of encouraging us in a sympathetic understanding and comprehension of the past. Professor Wilson stated one of the deepest of truths when he spoke in the following language:

"Unschooled men have only their habits to remind them of the past, only their desires and their instinctive judgments of what is to guide them into the future; the college should serve the state as its organ of recollection, its seat of vital memory. It should give the country men who know the probabilities of failure and success, who can separate the tendencies which are permanent from the tendencies which are of the moment merely, who can distinguish promises from threats, knowing the life men have lived, the hopes they have tested, and the principles they have proved."

In the same spirit of wise patriotism, the President of the United States, on the following day, added the testimony of the statesman to that of the scholar.

"In a nation like ours, charged with the care of numerous and widely varied interests, a spirit of conservatism and toleration is absolutely essential. A collegiate training, the study of principles unvexed by distracting and misleading influences, and a correct apprehension of the theories upon which our republic is established, ought to constitute the college graduate a constant monitor, warning against popular rashness and excess."

How greatly we need as a nation to take to heart such doctrine is this, is only too clearly proved by the political record of the past quarter-century. "Popular rashness and excess" have been visible everywhere in the counsels of our leaders and the acts of our public officers. In our legislation upon some of the most important subjects of public concern we have run the whole gamut of folly, delusion, and fatuous ignorance of the operations of natural law. We have set at defiance the best-established principles of political and economic thought, and have learned our lesson so ill that no sooner have we recovered in part from one disaster than we have rushed blindly upon another. Instead of keeping alive the world's memory, we do not succeed in keeping alive our memory as individuals. The shallowness and ignorance, if not the criminal culpability, of some political leader may be to-day so exposed as to put him clearly to shame in the eyes of the world; yet five years later we may find him again a man of position and influence, trusted by those whom he has betrayed, his support sought after by thousands who have either forgotten his past, or are guileless enough to believe that the leopard can change his spots. If we are to look anywhere for the healing of our diseased memory, whether individual or national, it must surely be to those institutions in which the truth, undimmed by prejudice or passion,— the truth of yesterday as well as of to-day, — is sought after by earnest students, under the guidance of men who have devoted their lives to seeking out the causes of things.

Such a home for seekers after truth, such an altar for keeping "the world's memory" aglow, is pictured in the closing passage of Professor Wilson's oration, a passage so noble and so beautiful that it must not suffer the violence of dismemberment.

"I have had sight of the perfect place of learning in my thought; a free place, and a various, where no man could be and not know with how great a destiny knowledge had come into the world—itself a little world; but not perplexed, living with a singleness of aim not known without; the home of sagacious men, hard-headed, and with a will to know, debaters of the world's questions every day and used to the rough ways of democracy; and yet a place removed — calm Science seated there, recluse, ascetic, like a nun, not knowing that the world passes, not caring if the truth but come in answer to her prayer; and Literature, walking within her open doors in quiet chambers with men of olden time, storied walls about her and calm voices infinitely sweet; here 'magic casements opening on the foam of perilous seas in fairy lands forlorn,' to which you may withdraw and use your youth for pleasure; there windows open straight upon the street where many stand and talk intent upon the world of men and business. A place where ideals are kept in heart in an air they can breathe, but no fools' paradise. A place where to hear the truth about the

past and bold debate upon the affairs of the present, with knowledge and without passion; like the world in having all men's life at heart, a place for men and all that concerns them; but unlike the world in its self-possession, its thorough way of talk, its care to know more than the moment brings to light; slow to take excitement, its air pure and wholesome with a breath of faith; every eye within it bright in the clear day and quick to look towards heaven for the confirmation of its hope."

We may fitly supplement this passage, and at the same time bring these observations to a close, by an extract from Dr. Henry Van Dyke's Princeton ode, an effort no less worthy of the occasion than was Professor Wilson's address:

"God made the light, and all the light is good.
There is no war between the old and new;
The conflict lies between the false and true.
The stars, that high in heaven their courses run,
In glory differ, but their light is one.
The beacons, gleaming o'er the sea of life,
Are rivals but in radiance, not in strife."

IS THERE AN AMERICAN LITERATURE?

At the present time there is in our public schools and colleges an unmistakable movement toward the systematic study of the American writers. This movement is not confined, however, to the schools. With the passing of that most remarkable group of writers of whom Irving, Bryant, Emerson, Hawthorne, Longfellow, Whittier, Holmes, and Motley were the central figures, there has come an unprecedented interest in the lives and works of these men. No one can have failed to notice how numerous of late have become the works dealing with these authors and their writings. Biographies of American men of letters have been, during the past decade, among the most successful of American books. Since 1878, when Professor Richardson published his "Primer of American Literature," no less than twenty volumes, some of them by such eminent and scholarly critics as Underwood, Stedman, Tyler, and Beers, have dealt with the history of our prose and verse. The text-book dealing exclusively with American literary development has but recently appeared, and although it is one of the very latest novelties among educational apparatus, it has found a permanent and important place in the schools. A short appendix to the English Literature no longer satisfies our teachers, and the demand for a separate book has become so fully recognized that within the past year no less than seven text-books on this subject have been either published or announced by leading houses. The movement has spread even into the primary and intermediate school grades, where the old readers have been replaced almost wholly by entire American classics published for the purpose in conveniently handled and inexpensive editions. All this points to the fact that in the opinion of very many thoughtful men the time has come to study American literature, apart from the English product, as if it were a distinct entity.

This increasing interest in native writings has again brought into prominence an old question, one that has been discussed at intervals ever since Channing opened the debate in 1823: Have we an independent American Literature? Every volume thus far published upon our native literary products, including works by such authorities as Whipple, Underwood, Stedman, Tyler, Richardson, Julian Hawthorne, Brander Matthews, and Eugene Lawrence, and even foreign critics like Professor Nichol of England, Professor Scherr of Germany, and others, has borne the title "American Literature," and has dealt upon the evolution of the literature, its feeble beginnings, its infancy and youth, its first traces of individuality, its gradual attainment of strength and its full maturity, thus in a way acknowledging it as a distinct growth.

It was as a protest against one of the more recent of these books that the Professor of English Literature in one of our leading universities remarked not long since, "I wish we might find some writer and publisher with the courage to entitle such a book 'A History of English Literature in America,'—the only expression for the thing which is not absolutely false and misleading." A leading American review but yesterday, speaking of "what is called American literature," gave forth this dictum:

"Properly speaking there is no such thing, unless the pictorial scratchings of aborigines on stones and birch bark are to be classed as literary productions. Every piece of literary work done in the English language by a man or woman born to the use of it is a part of that noble whole which we call English literature, whether the author lives in Great Britain, the United States of America, the Dominion of Canada, Australia, New Zealand, or South Africa. . . . Just so long as writers in the United States continue to express themselves in the language of Tennyson and Wordsworth, so long will their works belong to the same magnificent literature."

It cannot but be admitted that these champions of "English literature in America" have some very good grounds upon which to base their arguments. The history of literary Europe does not furnish a single precedent against them. In every case the language in which a literary production is written determines at once its place. An ode in the Greek language is now regarded as a part of Greek literature, whether written by an Athenian beneath the Acropolis or by an alien in Syracuse or Alexandria. Roman literature, excepting perhaps such works as Bacon's "Novum Organum," comprises all writings in Latin, whether they were made by the Tiber, the Thames, or the Euphrates. Two thousand years from now will not all writings in the English language be regarded as English literature, no matter what the geographical place of their production? Again, it must be remembered that a perfect literature is an evolution. Beginning with the rude war-

songs of a savage tribe, its growth is constantly upwards through every stage of that people's progress toward civilization, until at length it reaches its flower of perfection. It stands complete as the history of a nation's intellectual and spiritual life. It has been affected by a thousand elements,— race peculiarities, physical and spiritual environments, contact with neighboring tribes, great moral and civil crises, peculiar personalities. It is the essence of ten thousand lives; it is the nation itself far more than are the few thousands of breathing beings who make up its census. In the light of these arguments, then, how can there be an independent literature in America,— a region settled by highly cultured Englishmen less than three centuries ago, a region using the English language in its purity and having institutions which fundamentally are true to those of the mother land?

There is no one, I think, who will not admit that the case of two independent literatures written in the same language is a wholly unprecedented one; but it is no argument that because a thing is unprecedented it is therefore impossible. The discovery of America was an unprecedented event. It was a most marvellous and world-revolutionizing event. There are men, even among those whose ancestors for generations have been natives of the new soil, who have not ceased to wonder about it, who insist upon measuring it only by old world standards, on treating it as if it were merely a vast addition to the area of Europe. America in the first centuries after its discovery was almost literally a new world. Man never went to live in an environment more strange to him. Every element save that of race tended to separate the minds of the settlers from those of their kindred in the motherland. There was something in the air of the new continent, in its vastness and freedom, in its unlimited wealth and unprecedented opportunities, that tended to put a new spirit into its sons,— to breed a new race with a new outlook and new ideals. Three hundred years of this environment have produced a peculiar people, with a distinct and strongly marked individuality, living under an unprecedented form of government.

The element of epoch has had its share in the problem. The past century has been an unprecedented one, and nowhere more so than in America. It has been a century of quick growths, of broad and enduring foundations laid with unheard-of rapidity. It would have been madness a century ago to have prophesied even a fraction of the wonders which were to take place on our soil. The history of the development of Western America reads like a page from "The Arabian Nights." What an era of bustle and stir! Where else in all history can you find similar conditions? When have men been thrown more fully upon their own resources? The Revolution, that furnace that tried the metal of our character to its utmost limit, was our heroic period. The mad struggle in the forests of a new world was at length over; the colonists found themselves face to face with a bewildering and undreamed-of situation. Then came the reconstruction period, which called for almost superhuman wisdom. The early years of the new government, with their test cases, their doubt and uncertainty; the opening of the vast areas beyond the Alleghanies, with their almost interminable forests and prairies, with their swarming fauna and strange flora. The new Colonial era that turned as if by magic these wilds into a garden — the granary of the world; the great wave of foreign immigration that poured upon us with increasing force; the thousands of unforeseen problems attendant upon rapidly expanding territory and growing population; the gold fever of '49, with its headlong exodus over the plains and across the Rockies; the world-revolutionizing inventions of the cotton gin and the steamboat; the rapid spread of railways; the conflict with slavery, which at length burst into one of the most disastrous civil wars of modern times,— all this was crowded into one century. They were unprecedented conditions, and they have left deep marks in our national character. We have been called upon to solve physical and mental and moral problems on a vast scale; we have started movements that have become world-wide; we have developed an American spirit that makes us vastly different from any other people. This spirit has been as distinctly an evolution as has been the English spirit. It has grown with great rapidity, but the growth has been a natural and a healthy one. It has passed through every stage of development. Has not Chicago, for example, passed through every stage of a city's life, and has it not to-day as distinct a personality and as substantial a promise for the future as has Paris or London? Yet Chicago sixty years ago was a marsh on the remote frontier. Americans are recognized at sight the world over. To speak of a Yankee as an Englishman in America would be to invite ridicule. He is redolent of the American soil; Americanism — the spirit of the new world — breathes from every pore. Let him in the person of a Whittier write a "Snow Bound," or in the person of a Lowell write "The Biglow Papers," can these in fairness be called British literature?

That the American literature is written in the English language is, in the minds of many, an insuperable argument against its independence. But this in reality is the least of all the arguments. Literature springs from the soul; it is the embodiment of hopes and fears, of moods gay or melancholy, of experience, of sensation, of conjecture, and the language is only the lifeless medium of communication. Do Homer into any language, and he is still Greek. No translation can take the French out of Hugo or the Russian out of Tolstoi. It has been safe to define a literature as all the writings in a given language. So firmly fixed is this idea that a recent critic of Roger Bacon, who wrote in the thirteenth century, declares that "his writings, being all in Latin, do not belong to English literature." To what literature, then, do they belong? This habit of classifying literature according to the medium

through which it has passed has come from the fact that in the history of the old world there have been no two nations with distinct governments and personalities using the same language. It remained for the new world to break this precedent.

There was a time when a few tribes from the shores of the North Sea could cross a narrow channel to a small island and there become a distinct nation. There was no radical change of environment; they did not change their fundamental views of life and their great fundamental institutions. But this change of habitat took place during a barbaric age, one that repelled friendly contact with neighbors. They drifted, like all provincial peoples, away from their original tongue, until it in time became a dialect and finally a language. The settlers of America did not cross a mere channel, but a then almost inconceivable expanse of ocean; and had the schism taken place in earlier times, their language, even after three centuries, would have become a dialect almost unintelligible in its native land. But the civilization of the present day, with its thousand points of contact and its constant interchange of books and ideas, does not allow provincial growths. The confusion of tongues is a phenomenon of barbarous ages. There will be few new languages in the future. The civilization of the past three centuries has been drawing the nations together, making them into a vast neighborhood, until even the idea of a universal language has been gravely discussed. It was impossible for the Americans to grow into a new language, even though they changed their form of government, their spirit, their outlook on life; it was equally impossible for the Saxons, even though they changed but little their environment and institutions, to avoid the growth of a new tongue.

Can we never achieve our literary independence? Must we go down through the ages forever tied intellectually to the apron-strings of our mother? The idea is absurd. It is certain, unless civilization be obscured by other Dark Ages, that we shall never drift away from England in our language, but we are constantly drifting from her in everything else. We are doing our own thinking, solving our own problems in our own way, and we have been doing so for a century. It was in 1820 that Sidney Smith demanded of a British public, "Who reads an American book?" In the mean time we have produced an Emerson, a Poe, a Cooper, a Hawthorne, a Whittier, a Lowell, a Whitman,— there is no end to the list. The writings of these men have been no feeble imitation of European models. They have been strong and intensely original; they have overflowed with the spirit of a new world; they have been colored by its soil and permeated with Americanism, until to attempt to remove this native element would be to destroy the fabric. Men like Cooper and Whitman and Mark Twain would have been impossible on any other soil.

Then for more than a century we have been making our national songs. There are hundreds of lyrics that have burst hot from the American heart, and that profoundly thrill every American, which yet mean nothing to an Englishman save as he translates into them his own emotions of fatherland. Are these hymns not our own? Is it not foolishness to speak of such songs as the "Concord Hymn," "The Star Spangled Banner," "My Country 'tis of Thee," and "The Battle Hymn of the Republic" as English songs in America? Did we not evolve them from as profound and tragic an experience as did England her "Rule Britannia"?

It seems to me that it may be laid down almost as an axiom that when a distinct nation has acquired a distinct personality and has produced writers and writings *sui generis*, reflecting the soil, the spirit, the individuality of that people, then that nation has a distinct literature, no matter what may be the language in which it is written. American literature is proud of its origin. It passed its infancy and childhood in the land of Chaucer. The first chapters of its life-history are the same as those in the history of English literature. But in its early manhood it migrated to a new world. Its character was evolved during centuries amid unprecedented surroundings. It stands to-day united to England by only one of the four great elements that determine the character of a literature — that of race; and even this tie is a weak one, since the average American citizen can boast but a small fraction of English blood.

But following this argument, it is asked, Why not a Mexican, a Brazilian, a Peruvian literature? Why not, indeed? It is a mere matter of time. There may sometime be twenty literatures in the Spanish language. The poet of the Amazon and the Orinoco, the singer of sweet songs of the Cordilleras and the Pampas, the martial lyrist who fires the patriotism of the Andean republics,— are they making Spanish literature? It is inevitable that the people of the American republics shall grow constantly away from their European parents, in spirit, in individuality, in everything. The new soil, the new skies, the new environment, the new epoch with its new problems, all can have but one result. The time must come when the line is to be drawn between literatures of the old and the new. It is a mere matter of when. But with the United States of America there should be now no question.

FRED LEWIS PATTEE.

COMMUNICATIONS.

A WORLD-ANTHOLOGY OF POETRY.

(To the Editor of THE DIAL.)

On reading Mr. F. L. Thompson's communication on a proposed "World-Anthology of Lyric Poetry," in your last issue, I must at least express my hearty wish to see the work speedily undertaken on some of the lines laid down. The value to the student of the comparative method of literary study can hardly be overestimated, and this method, as I understand, is the basis of Mr. Thompson's suggestion. There will be great difficulty,

of course, in making the work proposed a worthy companion of Mr. Palgrave's in point of taste, for in all these years, and with all our anthologies, we have had only one Mr. Palgrave. I do not know of any foreign anthologists of his calibre; yet if such exist we shall still want a coördinating Palgrave to put the whole together. Perhaps, however, we shall do wrong if we demand absolute genius in the matter. Honest talents and sure scholarship ought, it would seem, to give us a working basis and to ensure us a volume or volumes that would fairly serve the purposes Mr. Thompson has in view. How to procure the needed coöperation will, of course, be the most difficult question confronting us; and perhaps the most practical solution at present might be the endeavor to get the Messrs. Macmillan to have their French and German anthologies in the "Golden Treasury" series revised, and to add to them similar volumes covering the other great literatures. After such a series of volumes had run the gauntlet of criticism and been subjected to revision, the work of coördination might be begun; and whether it were successful or not, we should at least have a number of anthologies that would be very helpful to the student of poetry.

With regard now to the lines on which the final work should be conducted, I must confess that I should not envy the editor's task, unless he stuck quite close to the normal categories, comparing sonnets with sonnets, odes with odes, elegies with elegies. An anthology based on such a conception of lyric poetry as Mr. Thompson suggests, would be helpful also, but more I think to the general reader than to the student, who can never, in my opinion, long let go the idea of *form* without serious loss to his work. This leads me to remark that unless Mr. Thompson himself acts on his own interesting suggestion, or induces others to do so, in the near future, we shall in all probability find that some such work as he describes will grow naturally out of the study of the categories of poetry that is even now taking the place of the wider and less systematic study practised in the past. Critics are beginning to see that a study of the evolution of *genres* is forced upon us by the application of the scientific, comparative method to literature. Men are studying the ode as it has manifested itself in the different literatures, or the elegy, or the sonnet. Such students will sooner or later give us comparative anthologies on narrower lines than those suggested by Mr. Thompson, but I should think that a larger anthology would grow out of them.

In conclusion, I must call attention to the fact that while the student as well as the general reader would be greatly aided by a World-Anthology, such a book could never relieve the conscientious critic from much of his present drudgery. The critic must know the bad as well as the good, before he can feel that he has fairly mastered the evolution of any category of literature. I think I speak advisedly in this matter, for I have been for some years investigating the evolution of the elegy, and I am sure that I have rarely failed to learn something even from the most worthless specimens of it that I have examined. I will not say that my æsthetic sense was profited by the broadside epicedions or the academic elegiacs that I have passed over in the British Museum, but I will say that I have a far more correct knowledge of the evolution of the English elegy than I should have had if I had confined my attention to a study of the masterpieces like "Lycidas" and "Adonaïs." The love-elegies of Hammond are not interesting in themselves, but they are interesting in their relations with those of Tibullus and in connection with the contemporary latinizing of English poetry in point of form. And this leads me to say that in addition to Mr. Thompson's anthology, we want a new edition of Chalmers, if not a cheap corpus of English drama and poetry on an even greater scale than the notable *Autores Españoles*. W. P. TRENT.

Sewanee, Tenn., Oct. 21, 1896.

THE COMPARATIVE STUDY OF LYRICS.

(To the Editor of THE DIAL.)

That is a stimulating idea put forth by Mr. Thompson in your issue for October 16. A "World-Anthology of Lyric Poetry," prepared adequately, would win the gratitude of all lovers of verse. Indeed, the comparative study of the particular forms of poetry—or of the particular divisions of literature — belongs to those higher ranges of literary investigation sure to come in the future.

Criticism of ways and means is inevitable. The question of selection makes trouble at once: I find myself very dubious about two at least of the authors in Mr. Thompson's list-by-way-of-suggestion. There is danger, too, in giving up the chronological arrangement, which is valuable in emphasizing organic development, and, on the side of language, has its advantages as well in indicating linguistic growth. Then—for a practical consideration—such a work would be very expensive, and publishers would be shy of a volume which, because of its polyglot character, would appeal to the few. But that is no objection to the idea as such, which I should be only too happy to see carried out. Certainly the field is clear for such a work. RICHARD BURTON.

Hartford, Conn., Oct. 19, 1896.

THE UNITY OF LITERATURE.

(To the Editor of THE DIAL.)

The proposed "World-Anthology of Lyric Poetry," outlined by a correspondent in your last issue, would be very interesting reading in itself, and as instructive as it would be interesting. I should welcome it for its own sake,— and also as a testimony in favor of a truth we are ready academically to acknowledge, most of us, I fancy, although few of us are yet prepared to apply it unfailingly. This truth is that literature has a unity of its own; that all literatures are really one in principle, however diverse their dialects may be; that the drama, for example, despite its external modifications, is essentially the same throughout the ages, from Sophocles to Ibsen, from Menander to Augier, from Plautus to Mr. Harrigan; that the orator achieves to-day the same end as he aimed at two thousand years ago and under the same laws; and that the lyric has flowered alike in the East and the West, in old Greece and in new America, whenever the heart of man was lifted up with joy or bowed down by sorrow.

The proposed Anthology would be an object-lesson to all who have not yet grasped this underlying principle of comparative literature. BRANDER MATTHEWS.

Columbia University, October 21, 1896.

THE long-expected autobiography of Philip Gilbert Hamerton, with a memoir by his wife, is to be published early this month by Messrs. Roberts. All friends and admirers of Hamerton should note that Messrs. Roberts's editions of his works are the only ones in America issued with his sanction and on which his family receives copyright.

The New Books.

Letters of Victor Hugo.*

The first instalment of M. Paul Meurice's edition of Victor Hugo's Letters justifies the expectation that the work would prove one of the most important issues of the current publishing season. Hugo is shown to have been a frank — sometimes, as in his remarkable letters to Sainte-Beuve, an effusively frank — correspondent; and of this trait the world (always eagerly, and perhaps on the whole honorably and profitably, curious as to the essential and spiritual arcana of its great men) now receives the benefit. We do not mean to imply that in these opening letters, written in youth and in the golden prime of an active and ambitious manhood, the reader will find Hugo reflecting on the deeper questions of existence, or endeavoring to frame some passably rational and consolatory solution thereof. To the sound and well-digesting reasoning animal, such concerns and speculations come later in life, or when one, as the Germans expressively phrase it, *sein Leben hinter sich hat;* and the letters before us cover the period during which the writer emphatically had life *before* him — the period, that is to say, between 1815, when he was under his tutor at Paris, and 1845, when his earlier laurels as poet, dramatist, novelist, and Academician were still fresh upon him.

The letters in this volume are arranged in five groups, according to their recipients; and within each group the arrangement is chronological. The first group consists of "Letters to his Father and Mother"— mainly to the former; the second, of letters "To Adèle Hugo [his wife] and Others"; the third, of letters "To Various Persons," including De Vigny, the Abbé De Lamennais, Lamartine, Baron Eckstein, M. Villars, Victor Pavie, Baron Taylor, Charles Nodier, Paul Lacroix, Armand Carrel, M. Thiers, and others; the fourth, of a series of forty-nine letters "To Charles Augustin Sainte-Beuve"; the fifth, of letters "To his Children." In an Appendix are thirteen letters to the Secretary of the Académie Des Jeux Floraux (1819–1823); together with seven "Additional Letters" to various persons. The following extracts from the letters, taken somewhat at random, will serve better than description to indicate their general tenor and quality.

Some of Hugo's early ideas of poetic structure are given in a characteristic letter to M. Louis Pavie, father of Victor Pavie, written in 1827 (Hugo was born in 1802).

". . . Tell your young eaglet, dear sir, your Victor, that there is another Victor who would envy him — if envy could coexist with affection — his fine poem on David, *le Juif*, *la Mer*, and *le Lac*, an ingenious and inspired composition, and above all, his charming elegy of *l' Enfant*. . . . If my five-and-twenty years (for I am near that) gave me some right of advising his eighteen, I should advise him to be more strict about the richness of the rhyme, the only charm of our poetry, and, above all, to strive to confine his thoughts as much as possible within the limits of the regular strophe. He can change the rhythm as often as he likes in the same ode, but there should always be an internal regularity in the arrangement of the metre. This is the way, in my view, to express an idea more forcibly, to give a more ample harmony to the style and more value to the whole of the composition. I do not, however, lay down this as a rule or law, but merely give it for what it is worth, as the result of reflections on the genius of our lyric poetry. In his case, thought only needs to develop freely. I give some advice to the artist, but I submit it for the approval of the poet. . . ."

A letter of January 5, 1830, to the Minister of the Interior, written just before the initial performance of "Hernani" at the Comédie Française, illustrates the bitterness of the great literary feud of the day. Hugo had written the drama and submitted it to the government censors. Thereafter he says:

". . . This, however, is what has happened since *Hernani* has been submitted to the censors. Some verses of the drama, partly travestied, or wholly turned into ridicule, a few quoted correctly, but ingeniously dovetailed with spurious ones, bits of scenes, in fact, more or less skilfully disfigured and outrageously parodied, have been put into circulation. Portions of the work dressed up in this way have received the semi-publicity which writers and theatres so justly dread. The authors of these underhand tricks have hardly taken the trouble to hide themselves; they have done it in broad daylight, and have simply selected the newspapers as the medium of their discreet confidences. They have gone further. Not content with prostituting the piece to their papers, they are now engaged in prostituting it to their *salons*.

"There are only two copies of *Hernani* in existence besides the one in my house. One has been lodged at the theatre; that is the one used every day for rehearsals. As soon as the rehearsal is over the manuscript is put under lock and key. The other manuscript is in the censor's office. Now pirated copies are being circulated. Where can they come from? I ask once more. From the theatre, whose hopes they would blight, whose interests they would ruin, where the greatest caution is observed, where the thing is an impossibility,— or from the censors? The censorship has one manuscript at its disposal, with which it can do what it likes. The censorship is my literary and political enemy. It has the privilege of being dishonest and disloyal. I impeach the censorship."

The following month Hugo writes triumph-

*The Letters of Victor Hugo to his Family, to Sainte-Beuve, and Others. Edited by Paul Meurice. First series. With portrait. Boston: Houghton, Mifflin & Co.

antly to Paul Lacroix, on returning from the second performance of "Hernani."

"Thank you a thousand times, my dear, good friend. I see your kind heart in all you do for me. I wish you had been at the theatre to-night. You would have laughed. The classic cabal wanted to bite, and did bite, but thanks to our friends it broke its teeth. The third act got some rough treatment, which it will receive for some time to come, but the fourth act silenced opposition, and the fifth went admirably, better even than the first time. Mlle. Mars surpassed herself. She was recalled, cheered, and overwhelmed with applause. She was enchanted.

"I think we are all right now. The receipts of the two first nights amounted to nine thousand francs, *which is unprecedented at this theatre*. But we must not rest on our laurels. The enemy is on the alert. The third performance must discourage them, if possible. Therefore, in the name of our cherished literary freedom, summon the whole clan of brave and faithful friends for Monday. I look to you to help me in pulling out this last tooth of the old classic Pegasus. To the rescue, and advance!"

Hugo's noble letter (1834) to M. Thiers, in behalf of an unfortunate fellow-member of the literary guild, is one of several of like tenor.

"*Monsieur le Ministre*,— At this moment there is a woman in Paris who is dying of hunger.

"Her name is Mlle. Mercœur. She has published several volumes of poems; this is not the place to speak of their merit, and besides, I do not feel qualified to do so; but her name is doubtless known to you.

"In 1823 King Louis XVIII. spontaneously assigned me a pension or annual allowance of 2000 francs on the funds of the Ministry of the Interior. In 1832 I gave up this pension of my own free will. At that time your predecessor, M. d'Argout, informed me that he did not accept my surrender of it, that he would continue to consider the money as mine, and that he would not dispose of it in favor of anyone. As my renunciation was absolute and final, it was no business of mine to see what the Minister would do with the pension.

"To-day, while admitting that I have no claim whatever on this pension, I request you, in case the Minister should have persisted in his resolve, and should not have disposed of the fund to anyone else, to transfer it to Mlle. Mercœur. If you consent to this, I shall feel doubly pleased at having given it up. This pension will be far better bestowed on Mlle. Mercœur than on me. The sum of 1200 francs, added to what Mlle. Mercœur already receives, will almost enable her to live with her mother. Give it to her, Monsieur le Ministre; it will be an act of charity. We shall both be glad; you for having done it, and I for having advised it."

From the interesting series of letters to Sainte-Beuve (1827–1845) we shall allow ourselves a brief extract touching the writer's political views in 1832.

". . . It is indeed a sad, but at the same time a fine, subject for a poem, all this folly steeped in bloodshed. We shall have a Republic some day, and when it does come it will be a good one. But we must not gather in May the fruit which will not be ripe till August. We must know how to wait. The Republic proclaimed by France in Europe will be the crown of our old age. But we must not let our flag be smeared with red by these blackguards. For instance, a Frédéric Soulié, who a year ago was devoted to M. d'Argout's dramatic quasi-censorship, must not be allowed to bawl out in the middle of a *café* that he is going to make bullets. A Fontan must not be permitted to announce in a pot-house that by the end of the month four splendid guillotines will be permanently set up in the four principal squares of Paris. People of this kind throw back the political ideas which, but for them, would make progress. They frighten the honest tradesman, who is made savage by reaction. They make a bugbear of the Republic. Ninety-three is not much of a bait. We ought to talk a little less of Robespierre and a little more of Washington . . ."

Hugo's letters to his children are charming compositions — tender, playful, and filled with the fancies a child loves. To his little daughter Didine he writes (1837) from Boulogne-sur-Mer:

"I have just been walking on the beach and thinking of you, my poor little darling. I gathered this flower for you on the sandhills. It is a wild pansy, which has been often watered by the foam of the ocean. Keep it for daddy's sake, who is so fond of you. I have already sent your mother a flower from the ruins, the Ghent poppy, and now here is a flower from the sea. And then, my darling, I wrote your name on the sand, Didi. To-night the rising tide will obliterate it, but nothing can ever obliterate your father's love for you.

"I have constantly thought of you, dear child. Every fine town I saw made me wish that you, your mother, and your brothers had been with me, and your grandfather, to explain everything to us. All day I was looking at churches and pictures, and then at night I gazed at the sky, and thought once more of you, my Didine, as I watched that beautiful constellation, the Chariot of God, which I have taught you to distinguish among the stars."

M. Meurice's editing of Hugo's Letters is of the most unobtrusive sort, the volume containing no editorial apparatus whatever save a table of contents and some brief footnotes. The publishers have done their part in their usual satisfactory way. The volume is a model of substantial elegance throughout, the noble typography calling for special commendation.

E. G. J.

Nineteenth Century Painting.*

After reading the first volume of Professor Muther's rather ponderous "History of Modern Painting," one is inclined to think that its author's merit should be handsomely allowed. It is well written, critically accurate, and continuous in its development. With the second volume, matters begin to grow somewhat complicated; the writer meets with contemporary

*The History of Modern Painting. By Richard Muther. In three volumes, with illustrations. New York: The Macmillan Co.

men and their works; there is not so much historical perspective; the body of established art criticism offers less suggestion and support; the continuity is rather shattered. With the third volume one begins to realize the awfulness of a German philosophy of history. Men and facts are pushed out of all chronology and sequence, and we are dragged from Germany to America, from Japan to England, and asked to consider this man or that man simply as an illustration of Professor Muther's theories. When one finally puts down the work and tries to recall its impression as a whole, he has difficulty in obtaining a good negative. Either his perception is not good, or the plate has been befogged. The latter is really the case. Professor Muther has sacrificed clearness and continuity to theory, system, and classification.

The introduction to the first volume explains that this sacrifice is in measure intentional. Professor Muther lays no claim to an objective treatment of history. He declares that his work is "no more than a piece of art-history seen through the medium of a temperament." But that is about all any history is or can be. All writing is temperamental; but then there are temperaments and there are temperaments. Some are content with recording a plain understanding of facts in chronological order and allowing that to stand as history; others are disposed toward the philosophical system with concatenated sub-divisions under which men and their doings are placed as props for the system. The philosophy of history is not to be sneered at, but in order to be serviceable it should at least be comprehensible. Nor is logic a non-essential in the writing of history; but again, to be serviceable it should at least be convincing. Professor Muther in his introduction to the second volume asks: "Is history governed by the laws of logic?" Yes; but what may be logic to the writer may have no logical meaning whatever to the reader, and the weakness of Professor Muther's history is a preponderance of what he esteems philosophy and logic. If it were not for a non-philosophical non-logical index of painters' names at the end of each volume, the real value of this work would be materially lessened. But the reader should have an outline of Professor Muther's temperamental system.

The history begins with the discovery of the modern spirit in painting. Hogarth, Reynolds, and Gainsborough, in England, are put down as its representatives. We are then taken to Spain, where Goya is resurrected as a typical innovator and revolutionist in art and put on the shelf with Goethe and Schiller as companions. Then we are taken to Germany and introduced to Winckelmann and the revised classic; then to France, to see classicism with David; then there is a chapter on the attempt to escape from tradition; and there are chapters on the Italian tradition in Germany, romanticism, Ingres and the classic reaction, the post-romantic painters like Cabanel, Lefebvre and Delaunay, the schools in Belgium, and the German colorists like Makart. After these comes a chapter in which we go back in French history to Gleyre, Hamon, and Boulanger, with whom we find curiously associated Leys, Becker, Menzel, and Meissonier. This last chapter is somewhat hazy, giving indication of what is to come; but from the first volume we learn one of Professor Muther's theories. Art is tossed back and forth like a tennis-ball, from classicism to romanticism, until at last it falls to earth and becomes realism. The theory is quite just, and is supported by the facts.

The second volume begins with the "Victory of the Moderns"— which means that painting has reached a point where actual life rather than tradition is its inspiration. The second chapter takes up "English Painting to 1850," and deals with Romney, Hoppner, Beechey, and others. Now why should these men be separated by five hundred pages from Reynolds and Gainsborough? They were all influenced by Sir Joshua, were all of the same school, produced a similar art, and should have been treated together. Directly we are through with them we are hurried off to the military painters in France — Vernet, Raffet, Charlet, who belonged to Delacroix's time; and to the Orientalists — Decamps, Marilhat, Fromentin, who were just as much the product of romanticism as Delacroix himself. Why were they not considered under romanticism, three hundred pages back? And why, under any historical or philosophical system, should men like Frederick Goodall and Pasini be put in the same chapter with them, since they have nothing in common but subject? But Professor Muther has been treating, first, of movements like classicism and romanticism; then he tries art-history by countries, and in this second volume he thinks to try it by subjects. So we have chapters on the "Painting of Humorous Anecdote," dealing with the *genre* painters of Germany; "The Picture with a Social Purpose," where Delacroix, Meissonier, and Wiertz are brought together; "The Village Tale," which

introduces Knaus, Defregger, and Jules Breton, but omits Theodore Frere, Millet, and Bastien; chapters upon landscape which are thoroughly good; and finally we are brought with a bump to "Realism in France," which means Courbet, Stevens, and Vollon, "Realism in England," which means Holman Hunt and the Pre-Raphaelites, and "Realism in Germany," which means Menzel, Leibl, and Lenbach. This loud pæan of realism would seem to mark the grand *finale* of the second volume; but Professor Muther winds on for three chapters more, telling us about the "Problem of the Modern Intuition of Color" (a luminous caption), in which the realists before mentioned are credited with arriving at maturity in color — the inference being that Chardin and Corot before them had not arrived. There is a digressive chapter just here on Hokusai and the Japanese, the object of it being to explain the Japanese influence upon European art; and then we have for a last chapter "Fiat Lux," in which impressionism is considered as realism widened by the study of the *milieu*.

One might think that a chapter devoted to impressionism—Monet, Renoir, and their contemporaries — would be about the last word on modern art, and that when the brains were out the book would end. But no; there is a third volume, and the opening chapter calls us cheerfully back to consider Bastien-Lepage, L'hermitte, and others who sprang from the Courbet-Millet initiative and should have been treated under "Realism in France." They are, however, grouped under "Painters of Life," and the chapters are again taken up by countries. Leighton, Poynter, and their adherents are discussed under "England," and then Professor Muther wanders from Bagdad to Peru through chapters on Belgium, Holland, Sweden, Russia, and America, before he again brings us around to England to take up Rossetti and Burne-Jones, who should have been placed in point of time and school with Holman Hunt nineteen chapters back, and Watts, who belongs with Leighton and Poynter, ten chapters back. The reason for this ramble is apparent in the book headings. Leighton and Poynter are classified as "Painters of Life," while Rosetti, Burne-Jones, and Watts are pigeon-holed as "New Idealists." Professor Muther's nomenclature is ingenuous and his classification perhaps philosophical, but was it worth while dislocating all the bones of chronology and breaking the neck of continuity to attain them? Whistler is evidently a round stone who will not fit into a square hole, however philosophical it may be made; and so he is placed in a separate chapter under "Whistler and the Scotch Painters"— a chapter that will doubtless make its chief subject smile. And so, barring a sporadic return to Böcklin and German art, tagged on apparently as an after-thought, the three-volumed work comes to an end.

Professor Muther's history is a good illustration of a philosophical system, clear enough to its author's mind, proving a cloud-bank to the mind of the reader. Chronology, nationality, historical sequence, and school influence are sacrificed to various "isms" known in the creed of German æsthetics and "seen through the medium of a temperament." This would not be matter of much regret were the work as confused in detail as it is in plan. It could then be pushed aside and forgotten. But this work cannot be so treated. In just appreciation of art, in critical estimates of painters, in keen analysis of motives, it is by all odds the best history of nineteenth century painting yet written. Used as a reference book by the aid of the index, it is invaluable in its critical summaries. Moreover, it is correct in its facts. There are slips here and there, as there must be in every history — dates wrong, names misspelled, picture titles erroneously given — but these are small matters to be overlooked. Generally speaking, the work is accurate in fact and sound in judgment. It is not to be supposed that any one man can deal thoroughly with all phases of modern art, in all countries with equal knowledge. Professor Muther is at his best in dealing with German art; but he understands modern painting in France, England, the Low Countries, Italy, and Spain very well. The chapter on Russian painting is written in collaboration with Alexandre Benois, and the chapter on American painting is somewhat scrappy — the author never having been here. For what America has done and is doing, he relies upon books and what he has seen of American art in the Paris Salons. This has misled him into saying of American painters generally that "their art is an exact echo of that of Europe, because they have learnt their *technique* in the leading European academies." After such a statement it is not surprising to find the Parisian and Munich contingents of American painters receiving full notice, while men at home, like Healy, Eastman Johnson, Thayer, Simmons, Smedley, Brush, Blashfield, and Mowbray are

omitted altogether. Among our landscapists, too, there is mention of Inness, Tryon, Murphy, Ranger; but not a word about Homer Martin, Wyant, Bunce, Platt, Dearth, or Horatio Walker.

Still, with all its small faults and its bewildering classification, Professor Muther's history has very decided merits. It is the first history of nineteenth century painting that has any pretension to completeness; it treats painting as painting rather than as story-telling upon canvas; and it is written in a bright, free style, with a candid spirit, both of which merits people will not fail to appreciate. Considering the difficulties of such a task as the author set for himself, it is somewhat remarkable that he has come off so well. He has produced a work of no commonplace character; and after devoting so much space to pointing out its defects, it is worth while to insist that it has virtues which far out-balance its faults. It will not become obsolete very soon. Readers and writers will soon discover its value, and to both of them it will prove a mine of facts for many years to come.

The translation is not too well done, and it strains good English at times to the breaking point. The attempt to render literal meanings is not happy, and sometimes it is quite shocking — as, for instance, in the chapter on "Whistler and the Scotch Painters," in which men like Lavery and Guthrie are referred to as the "Boys of Glasgow" and the "Glasgow Boys." It cannot be supposed that Professor Muther would be so familiar or so undignified as to use such expressions about men as old as himself. The translator has simply failed to comprehend the text.

There is great wealth of illustration in the volumes — some fifteen hundred "half-tones," many of them good and some of them bad. It could not very well be otherwise. The photography of pictures is still a problem, the color element wrecking, for reproductive purposes, about three photographs out of four. Again, many of the best pictures for historical illustration have never been photographed and are inaccessible. The historian must do what he can, not what he would; and Professor Muther, considering the circumstances, has done as well as could be expected.

JOHN C. VAN DYKE.

WILLIAM MORRIS left two prose romances, "The Water of the Wondrous Isles" and "The Sundering Flood," which will be issued from the Kelmscott Press.

STUDIES IN EARLY AMERICAN HISTORY.*

Of late years there has been a marked tendency among students of American history to devote attention to early colonial history,—the original inspiration, no doubt, coming from the work of John Richard Green in English history. The development of the spirit of genealogical research, greatly stimulated by the formation and growth of patriotic hereditary societies, has had as an accompaniment the awakening of interest in the old town records, and in the less important but equally instructive personal memoranda of the American colonists. Mr. Henry Cabot Lodge, Mr. William B. Weeden, Mrs. Alice Morse Earle, Mr. W. R. Bliss, Mr. H. M. Brooks, and others in New England, Mrs. Anne Hollingsworth Wharton in Pennsylvania, and Mrs. Maud Wilder Goodwin in Virginia, have contributed entertaining and suggestive volumes. The bookmaker's art has been drawn upon for dainty bindings and attractive illustrations, until a shelf of this colonial life-portrayal has become a delightful part of a library.

"Beneath Old Roof Trees," by Mr. Abram English Brown, is certain to please anyone who cares for the heroes of the Revolution. The binding shows the old bell-tower in Lexington, with an accompanying picture of a minute-man, ploughing in the field, but all ready to drop the implements of husbandry for the musket and the powder-horn which his boy is bringing him from the house. Stories of the great struggle for liberty are told as they have been gathered from the lips of old people, here and there,—the veritable sons and daughters of the Revolution. There are pictures of historic homes, many of them now bearing tablets, which tell of their connection with the dawn of Independence. There are inscriptions from many monuments, there are fragments from diaries, there are bits of song and story; in fact, there seems to be a complete collection of material illustrative of the part played in the Revolution by the people from the towns located on both sides of a line drawn from Groton to Boston. "The

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* BENEATH OLD ROOF TREES. By Abram English Brown. Boston: Lee & Shepard.

OLD COLONY DAYS. By May Alden Ward. Boston: Roberts Brothers.

COLONIAL DAYS IN OLD NEW YORK. By Alice Morse Earle. New York: Charles Scribner's Sons.

THE PURITAN IN ENGLAND AND NEW ENGLAND. By Ezra Hoyt Byington, D.D. Boston: Roberts Brothers.

THE PROVINCE OF QUEBEC AND THE EARLY AMERICAN REVOLUTION. By Victor Coffin. Madison: The University of Wisconsin.

Foot-prints of the Patriots" is the name for the series of which this volume is the first. Young people will rejoice to hear the story told again, and older ones, especially those who are proud of membership in the various patriotic societies, will find in Mr. Brown's work much to stimulate their devotion to the memories of the men who made the Nation.

"Old Colony Days," by Mrs. May Alden Ward, affords fresh gleanings from fields that have been made familiar by Mrs. Earle and Mr. Bliss. The little volume consists of a series of essays, which sometimes overlap in their scope. Three of them have personality as the basis, dealing with William Bradford, "The Father of American History"; the Mather dynasty and other clergymen, illustrating the "early autocrat of New England"; and Samuel Sewall, "an old-time magistrate." The two other papers treat of the delusions of the forefathers, and their attempts at making poetry. There is quite a bit of new matter presented in this popular form, and the volume is welcomed as a desirable part of the literature which is familiarizing Americans of this day with the life of the fathers, and familiarizing them with it in such a way that even in the midst of the quaint and curious the reader learns to understand better the motives that controlled the dwellers in "Old Colony Days."

Mrs. Earle has been generous in giving to the students of various phases of American life the rich results of her investigations in the storehouses of colonial lore. "The Sabbath in Puritan New England," "Customs and Fashions of Old New England," "The Diary of Anna Green Winslow," "Colonial Dames and Good Wives," "Costumes of Colonial Times," "The Life of Margaret Winthrop," such are the themes that have been exhaustively treated by her, to make no mention of magazine articles dealing with old china, flower gardens, strange and curious punishments, and other subjects suggested by hints from musty books, court records, old letters, and forgotten laws. In treating "Colonial Days in New York," difficulties presented themselves at once. Contemporary chronicles are rare. There was no Sewall and no Winthrop. The diary-writing minister was not a Dutch character. Mrs. Anne Grant had told the story of the life of "An American Lady" wherein Miss Schuyler's experiences cast light upon the social conditions of the colony; Madame Sarah Knight had included the colony in the itinerary of her carefully described travels, and others had studied special features of the social history; but there was no wealth of materials. Mrs. Earle has, however, been equal to her task, for in "Colonial Days in Old New York" the life in New Netherlands may be followed from the birth of the child and the rocking in the hooded cradle, until the coffin was lowered into the grave, with its attendant feasting and drinking and giving of funeral rings and scarfs and gloves. The education of the child, the dress of child and man, the customs of courtship and marriage, the furniture, linen, eatables, drinkables, and dishes of the home, the beginnings of municipal life with its necessary police and sanitary regulations,— all these find place in the story. The hard life of the schoolmaster, who sometimes eked out his slender income by doing washing or digging graves; the difficulties of the physician, who sought a monopoly of shaving to add to his revenue; the ever-present problem of domestic service, and the busy industry of the women for which New Netherlands was noted,— such are the varied subjects that are discussed. There were generally-celebrated holidays, such as New Year's Day, May Day, Shrove-Tide, Gunpowder Day, and the forgotten anniversary called "Pinkster Day," when the negroes had much liberty, and gave way to excesses of drinking and dancing and barbaric music. More pleasure seems to have been allowed than in Puritan New England, their pastimes ranging from simple strawberrying to the theatre and horse-racing. Perhaps the most instructive feature of Mrs. Earle's study is the setting forth of the position of women in the colony. They shared the property of their husbands, oftentimes managed large business interests, sometimes even served as attorneys in court, and in general had a higher standing in the community than did their New England sisters. But a paragraph can hardly do justice to this interesting volume of three hundred pages, each one of which has something worth noting in a study of social life. The cover of the book anticipates the delights of the contents. It is distinctively Dutch, reproducing the design of a white and blue cloth, and decorated with suggestive windmill, beaver, and beer keg.

A much more pretentious work is "The Puritan in England and New England," by Dr. Ezra Hoyt Byington. The title has a familiar sound, and comparison is at once suggested with other volumes that have covered much the same ground. But the reader leaves the book, thoroughly satisfied with the author. In the first place, it is an attractive volume

typographically, a good example of modern historical book-making. The type is large and clear, the margins are wide, and everything is present that is desirable in the way of enlarged table of contents, bibliography, page divisions, and index. One may read awhile and stop, without losing the story, for the method is topical, the author having used the substance of the several chapters as addresses before organizations of sympathetic nature. There are eight of these special themes: "The Puritan in England," "The Pilgrim and the Puritan: Which?" "The Early Ministers of New England," "William Pynchon, Gent.," "Family and Social Life of the Puritans," "Religious Opinions of the Fathers of New England," "The Case of Reverend Robert Breck, of Springfield," and "The Religious Life in the Eighteenth Century in Northern New England," the last a study of Brunswick, Maine. The first chapter gives a clear and concise account of the development of the Puritan party in England, without any of the long quotations from contemporary sermons which too often only befog the student when he is seeking for light. No one can read it without feeling a sense of gratitude to the author for his simple story, and without a better appreciation of the character and the purposes of the men who, as Pilgrims and Puritans, laid the foundations of the New England colonies. The same clearness marks the chapter on religious opinions, where the various differences are discussed. A special case of theological investigation is described in Springfield, where attempts were made to prevent the settlement as pastor of Robert Breck. There are a great many pages in the book that tell of the social life of the Puritan, and indicate that there was more attention paid to the graces and refinements of life than is usually thought. In some of the volumes dealing with the homes of the period, the quaint and curious seem to be mentioned merely for the entertainment of the reader. In this study, the relation of the various features of society to the history of the time is well brought out, the philosophy of the Puritan *régime* being prominent. Now and then there is an apparent inconsistency,— as, for example, where in one paragraph the treatment of the Quakers is not excused by the fact that Quakers everywhere were being persecuted, while in the next paragraph the witchcraft delusion is smoothed over because the belief in witchcraft was common throughout the world. But on the whole the author treats his themes in a way to win commendation, and to secure for his book its proper place among the best of those that furnish insight into Puritan life and character.

Mr. Coffin's study of the Province of Quebec in its relation to the early days of the American Revolution is associated with the four volumes already discussed only by the law of contrast, since it represents an entirely different method of investigation of historical problems connected with Anglo-American colonial life. There were other English colonies in America besides the thirteen which revolted. Why did they not join the Revolution? What was the effect of the success of the thirteen upon the political life of the others? Such questions were in the mind of the writer as he began his investigations, only to find that he must confine himself to the Province of Quebec alone. The central point of the study is the Quebec Act of 1774, which is considered both as an institutional measure and as an irritating aid to the discontent of the colonists south of the St. Lawrence. Conclusions are reached which are widely at variance with those usually held by writers of our history. It is considered that the provisions of the Quebec Act were neither occasioned nor appreciably affected by conditions in the other colonies, and that the measure was not effectual in keeping the Canadians loyal in the time of prevailing discontent. Most writers have expressed the belief that the Quebec Act was highly beneficial to the province affected by it. Mr. Coffin's investigations have convinced him that, on the contrary, it was really one of the most unwise and disastrous measures in English Colonial history. So far as the United States were concerned, interest in the Quebec Act ceased after independence had been secured; but, for Canada, influences were set in motion which have had unfortunate results ever since. Space will not allow consideration of the several very interesting phases of the subject; but it is to be said that this monograph is a valuable contribution to American history, written in good style, with abundant references to sustain conclusions, with illustration afforded by the experience of the United States as the Act is considered after a century and a quarter, and with a bibliography of the most important authorities. The Quebec Act and the Quebec Revenue Act, both of the year 1774, accompany the study as original documents.

FRANCIS W. SHEPARDSON.

The Intellectual Method in Psychology.*

Psychologists are now divided into three hostile camps. In the first are the physiological psychologists, who interpret all mental states by organic changes or motor activities; in the second are those who base all mind on feeling and will, and, being rather a small school, have not as yet received any distinctive name; in the third are the intellectualists, who see in knowledge the fundamental element in mental life. And these three standpoints, it must be noted, are the only possible ones, and all three have now their enthusiastic adherents.

The intellectual is the oldest and most natural of the three methods. On awaking this morning did there not first come to your mind a flood of sensations,— of sights, sounds, contacts, etc.—which you interpreted? And when you found an interesting sensation—produced, let us say, by a pretty picture on the wall — you dwelt upon it. But suddenly you hear a sound, which you interpret as the breakfast bell; this incites a considerable emotion, which in turn incites to lively action; you hurriedly arise and dress.

That all mind is based on a series of given presentations, which are interpreted by thought, is the doctrine not only of common reflection, but of the most ancient philosophy of mediæval scholasticism, and of most modern philosophy and psychology as well. It is the standpoint of the work on "Analytic Psychology" now before us. These two large volumes are written by Mr. G. F. Stout, who is best known as editor of the English psychological review, "Mind," and consist largely of summaries and discussions founded upon Messrs. Ward, James, Bradley, Brentano, and Bain. The work has some originality of treatment, and at all times the position advanced is carefully re-thought and re-stated in the writer's own way,— although we think quotation is sometimes overdone. While this book is in no sense popular, it will yet appeal strongly to all critical students of psychology; and while we cannot count ourselves among the intellectual school, we yet readily recognize the service of honest and able thought from that point of view. With this general appreciation, let us pass to some criticisms which might be of interest to the general reader.

The average layman, after reading the chapter on "Pleasure and Pain," will no doubt exclaim, "What a pother about so simple a thing! Of course, when I am in pain it means there is something the matter; all is not going on right; I do not need learned terms like 'arrest of mental activity' or 'disturbance of equilibrium,' and pages of discussion about facts as self-evident as that the heart pumps blood and the lungs breathe air." The present reviewer appreciates this objection, and thinks that psychologists are but too apt to turn truisms into disputable principles. Mr. Stout's discussion does not bring out the real difficulty, which is that all effort is in itself painful. For example, my attention to the point now under consideration is hard and painful to me; and that not as a hindrance to my doing something else, for there is nothing I want to do, but in itself as task and effort. The pain of that most useful, salutary, and satisfactory action in the world, endeavor at top-notch, seems quite intrinsic.

Mr. Stout devotes much space to Attention; and one section on "Interest and Attention" invites some remarks. The problem, put concretely, is this: Do you attend to a thing because you are interested in it, or are you interested because you attend? or is there no "because" in the case, only the fact that we find the two together? Mr. Stout thinks that interest is the "hedonic aspect" of attention, thus maintaining the intellectualist form of the last position, — the emotionalist form being that attention is a volitional aspect of interest, though both indicate a certain causality. However, we must confess at the start to a prejudice against all "aspect" theories. What do we gain by saying that one phenomenon is simply the reverse side of another, except to appease our ignorance by a doubtful metaphor? "Aspect" is at best no other than a metaphysical dualism, or pluralism, brought in as scientific explanation.

But let us turn to a simple case for facts. As I have some interest in old books, I often stop at a stall and let my eye wander over the books there exposed. I see a multitude of books that do not hold my attention; but suddenly an old book attracts me. As this added interest makes me more attentive, I perceive that it is an *incunabulum*, which interest increases my attention, and I find it to be a very rare Aldine. This process, which began as interest awakening attention, and goes on by attention increasing interest, and interest attention, by rapid steps, is a typical case which

* Analytic Psychology. By G. F. Stout, Fellow of St. John's College, Cambridge. In two volumes. New York: The Macmillan Co.

cannot be construed as "hedonic aspect" except by ignoring analysis, and this analytic psychology cannot do. It is true enough, as Mr. Stout says (Vol. I., p. 226), that we cannot feel satisfied with an object unless we have already begun to attend to it; but why do we begin to attend to it, except at the prompting of some interest? It is obvious that we must see a thing before we can take an interest in the thing as seen; but it is because we have some interest that we look for it or at it. And the initiatory interest is often something quite obscure and hereditary. For instance, the fact that moving objects always draw our attention in preference to non-moving, that a fleet under way is more interesting than at anchor, are doubtless due to the ingrained structure of mind, since organisms have always from the beginning found themselves most vitally affected by the moving objects. It is the moving object which may be food, or an enemy, or a mate; and so the moving as a whole becomes more interesting than the stationary. We can conceive the opposite as the case,— that the stationary might have been the most significant and most interesting for life.

H. M. Stanley.

The Essays of Mrs. Meynell.*

It is not easy to know just how to deal with the new volumes by which Mrs. Meynell is presented to American readers by American publishers. The appearance of a new edition of her first collection of essays reminds one immediately that there must be many who already know her work. We surely cannot speak of Mrs. Meynell as though she were some new writer, some recent addition to the galaxy of nowaday talent. And yet we cannot very well speak of her new volume as if everyone were familiar with her work, as if we had here something which the public would read and appreciate with a certain reference to what has gone before. The fact is, I suppose, that the work of Mrs. Meynell, though long known to one and another, is only now becoming generally known to the public, at least in this country.

The present century, like the sixteenth, is a century of discovery. In the former time they discovered pretty much all the places in the world, which had till that time lived in happy seclusion: nowadays they discover everything else. In literature, where the tendency is as manifest as in science, religion, daily life, and so on, the spirit used to be called Naturalism; the idea being that there were no secrets of the soul, or body either, which the novelist might not expose. Naturalism, however, seems now to have had its day; and the momentary form of the spirit of discovery, as applied to literature, is the effort to bring all writers into a breezy popularity. There are periodicals chiefly for this purpose, and special columns for the same purpose in other papers. The aim is to make everybody who has written anything a public character.

One good result of such a hustling, up-to-date quality in the average writer about books is naturally that everything good receives a wider currency; that every good author has a larger audience; that thousands of readers, who would otherwise be confined to a few writers whom their bookseller happened to know of, have a more widely extended horizon. Anyone who can have any objection to the process would seem to be a dog in the manger. Still, looking at the matter from another side, there must be many who see their specially selected authors rise into the limelight of literary gossip with something of the feeling with which one goes to a sequestered and personal spot in the woods, and finds a large picnic of, say, the Improved Order of Polish Invincibles. Very good people they are, certainly, and it is nice that they should have a good time; still, the world is large, and this particular place was my favorite.

Whether or not Mrs. Meynell has really been discovered of late, we cannot say; still, it would seem so. One may see her picture in better or worse reproduction; one may read anecdotes about herself and her husband; one may learn what Rossetti and Ruskin thought of her poems. So far as this brings her books to more persons who can read and love them, so much the better. It would not appear on the whole, however, that Mrs. Meynell's genius was such as would appeal to a very extended circle. But it is hard to tell; some of her things take such a personal hold on one that it seems impossible anyone else should care for them at all; and yet undoubtedly the number of her readers has been steadily increasing, in England and in this country. Her essays, how-

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*The Rhythm of Life, and Other Essays. By Alice Meynell. Boston: Copeland & Day.

The Colour of Life, and Other Essays on Things Seen and Heard. By Alice Meynell. Chicago: Way & Williams.

ever, are certainly not such as one could imagine widely popular. Emerson may be said to be popular in a way: there is a sort of catholicity to him; he wants to speak to everybody. Mrs. Meynell, on the other hand, seems to speak especially to a few; she speaks in a way that will not appeal to everybody, and often of things that not everybody will understand.

These essays have in them, doubtless, some of the best prose work in their kind that has lately been done in England. It is a careful prose, not exactly polished, but rather delicate; a kind of work not often seen, for those who might aspire to such work are apt to invalidate their results by affectation and mannerism. It abounds in implied discrimination, and has a certain taste for epigram, for a sort of sententiousness even. It drifts not seldom into imagery; one must remember a good deal to realize much of it, just as one must have read more or less to pass competently through its allusiveness. Like the prose of Cardinal Newman, it has generally the quality of urbanity, the tone of the centre that Matthew Arnold sometimes spoke of. If anything, it vexes one by being over-conscious, or rather too elaborate, very rarely by lack of ideas.

There are ideas enough, although one cannot easily say just what kind of ideas. Certainly they are not "great thoughts" as a rule, and yet the work is hardly ever fantastic or fussy. The essays are on different subjects; it is difficult to classify them. Some are on art, some on literature, some on nature or other matters,—but more than is usually the case with such collections do we get from the book an impression of unity in a sentiment, or an attitude toward life. The interest of the book lies not so much in its treatment of this or that topic as in its exhibition (or, as that is a somewhat obtrusive word, let us rather say an embodiment) of a temperament, almost of a way of life. Surely not a common temperament,—and just how useful a way of life, at least here in America, we shall not now inquire; but at least it is a way that has its own charm and attraction. When these essays, or some of them, first appeared in the "National Observer" they doubtless gave a distinct touch to each issue. Now that they are brought together they are best read with reference to the whole of which each forms a part. Excellent ideas well expressed, each in itself, may be readily found; but the combined effect of thought and style is the thing really worthy of note.

EDWARD E. HALE, JR.

DIVERSE ASPECTS OF SOCIAL PROBLEMS.*

Every man who thinks is making some attempt to construct an image or a system of human society. Some are reducing the product of their mental effort to writing, using the analyses of previous writers and adding something from personal observation and reflection.

Professor Fairbanks's "Introduction to Sociology" is a very readable text-book, and deserves the notice of students of social science. The preface contains the caution that it is not the author's expectation that "the specialist in sociological investigation will find much here to advance the knowledge of the science." The work is a brief outline of a vast field, with suggestion rather than exhaustive treatment. Society is defined as a group of men who live together in relations more or less permanent. "Psychology deals with man in society, while sociology deals with the psychical life which arises when men enter into organic union; the subject of the two sciences is the same, and the difference between them is simply a difference of standpoint." Sociology does not supplant economics, politics, ethics, but lays a foundation for them. Its office is twofold: to treat the general structure of society, its organs and their functions; and to deal with the laws governing social progress. Society may be called an "organism," if we are careful to distinguish between the biological and psychical values of the word. Society has a physical basis; derives all its force from the physical world; is modified by race, locality, climate, flora, and fauna. The bond which unites men in groups is psychical rather than physical, and is due to sentiment and common activities. It is the product of development, rather than an original gift. The unity of society is the unity of a social mind. Language and thought, habit and virtue, are developed only in society. The causes of social activity are motives felt by the individual, and these stimuli are original and derived. The forms of social activity and the social aggregates should be classified according to the stimuli.

* INTRODUCTION TO SOCIOLOGY. By Arthur Fairbanks. New York: Charles Scribner's Sons.

CLASSES AND MASSES. By W. H. Mallock. New York: The Macmillan Co.

KING MAMMON AND THE HEIR APPARENT. By George A. Richardson. Boston: Arena Publishing Co.

WORKERS AND THEIR INDUSTRIES. Edited by F. W. Galton. London: Swan Sonnenschein & Co. (Imported by Charles Scribner's Sons.)

REVOLUTION AND COUNTER-REVOLUTION; or, Germany in 1848. By Karl Marx. London: Swan Sonnenschein & Co. (Imported by Charles Scribner's Sons.)

SOUTHERN SIDELIGHTS. By Edward Ingle. New York: T. Y. Crowell & Co.

RACE TRAITS AND TENDENCIES OF THE AMERICAN NEGRO. By F. L. Hoffman. The American Economic Association.

CHRISTIANITY AND SOCIAL PROBLEMS. By Lyman Abbott. Boston: Houghton, Mifflin & Co.

THE AMERICAN CONFERENCE ON INTERNATIONAL ARBITRATION. New York: The Baker & Taylor Co.

IMMIGRATION FALLACIES. By John Chetwood, Jr. Boston: Arena Publishing Co.

This gives the basis for a classification of social phenomena as economic, social (in a narrow sense), political, psychical. The domestic life is, strangely enough, classed under the second head, and this introduces confusion, since the family is unique in having all the elements of social life in elementary form. These various forms of social activity are treated in detail. The second part of the task is to trace the laws of social progress and development. The life of society is continuous and unified. The process of social development is explained in a discussion of the phenomena of dispersion and differentiation, of agglomeration and assimilation. There is a tendency to persistence of physical and psychical characteristics; but modifications and new combinations are effected by the contact of races. But these processes of development need to be explained by their causes. The causes are found in the various forces at work in "natural selection." Biology reveals the facts of multiplication, variation, persistence of type, and survival of the fittest. These forces are modified by sexual selection, gregarious and family instincts, so that contest is rather between groups than between individuals. In the case of man, the struggle is modified by the organization of the group, by the territorial extension of communication and competition, and by the development of reason. But struggle never ceases at any stage, and it is the condition of progress. The student of contemporary society will not find in this "Introduction" directions for discipline in direct and personal observation of social phenomena. He will be encouraged to believe that the sources of knowledge are books, and he will find an excellent selected list for his reading. At the same time the work will be found helpful in the early stages of study and suggestive to advanced students.

Mr. W. H. Mallock is always readable and interesting. He has a delightful way of presenting the optimistic view of the economic situation of our age. In his work on "Classes and Masses" one is borne along on a placid stream of the "natural working of economic forces," without a wave of trouble to disturb his peace in this best possible world. The ingenious gentleman has a deft way of ignoring the fearful struggle through which the working people of England have passed to gain what they have gained, and of leaving on all minds the impression that the only function of a social student is to sit far above the roar of the multitude and philosophize about the inevitable tendency of wise investments to make the wage-earners wealthy if not happy. His account of the rise of wages, decrease of pauperism, and cheapening of the necessities of life, is the popular and picturesque form of the discoveries of Giffin, Levi, and other statistical authorities. It is the truth — but not by any means the whole truth.

If Mr. Mallock's book should produce in optimistic minds a feeling of profound contentment with our industrial and political institutions, a wakening spur may be found in the book called "King Mammon." About all that has been said by revolutionists against the "capitalistic *régime*" is stated or hinted in the turgid pages of this volume. The chief cause of our social evils is found in the right to make a bequest. Estates should be divided by probate courts. There are too many words for the argument.

Students of social movements need to keep in close and constant touch with the views of workingmen in regard to their own industries. In Mr. Galton's collection of essays on "Workers and their Industries," we hear the wage-workers speak for themselves and in their own industrial dialect. The editor calls attention, in his preface, to certain ideas which frequently recur in the various discussions, "the tendency of our present industrial system to produce a steady divorce of the worker from anything like a complete knowledge of the trade." But they also recognize the fact that this specialization will help to secure larger leisure and income. There seems to be an agreement that apprentices should be admitted in limited numbers and under more strict regulations, and that legislative protection and control should be extended. Technical processes are somewhat minutely described, in order to indicate their influence upon the health, wages, and character of the wage-earners.

In 1851, Karl Marx wrote a series of letters for the "New York Tribune," giving his explanation of the European crisis of 1848. He was then living in England, in poverty and exile. The letters now appear in book form, with the title "Revolution and Counter-Revolution." They are fine examples of the biting sarcasm, trenchant style, and keen though partial insight into the meaning of events, which characterized the great socialist. His explanation of historic events by tracing them to economic needs and changes is in accordance with his general philosophy of history — Hegelianism turned upside down. The author's personal share in the agitation, and his editorial experience, give the book much of the value of a contemporary recital.

To a citizen of the North who desires to understand the social conditions that led up to our Civil War the book entitled "Southern Sidelights," by Mr. Edward Ingle, will furnish valuable materials. The treatment is fragmentary, but it has a comprehensive basis, and original sources are used for the materials of all chapters. The topics discussed are full of interest: traits of the people, phases of industry, education, literature, plans for progress, slavery and the crisis. The statistical materials are arranged with reference to proof and instruction, and they could not easily be found elsewhere in accessible form. Twenty pages of tables fill the valuable appendix. The tone of the book is judicial, and the argument will help to correct the provincial and sectional prejudices which hinder the moral union of North and South.

In connection with Mr. Ingle's book, one may well read "Race Traits and Tendencies of the American Negro," by Mr. F. L. Hoffman. The revelations of this treatise are truly discouraging.

The author appears to consider philanthropic efforts to establish schools and churches among the negroes as a positive injury to them. He shows that, on the whole, there has been a great increase of pauperism, crime, and sexual immorality among the freedmen, parallel with the growth of churches and schools. But the author himself suggests that we can accept his facts without taking his conclusions. May it not be that a different method of education and a more ethical religious teaching might have shown different results? It is hard to believe that free schools and churches are good for whites but destructive to blacks. The author himself shows that his only hope lies in preaching, since each chapter closes with a pungent sermon on domestic morality and thrift. He seems to have made too little of the political blunder of making a gift of suffrage instead of offering it as a prize; of the reaction from absolute dependence under slavery to sudden liberty without a period of preparation and probation. Thus we may account for the phenomena of degradation very easily without impeaching the only agencies which have prevented a much worse condition of immorality. At the same time, missionaries and teachers and philanthropists are under obligations to soberly consider the reasonings of this depressing and pathetic recital of disappointment and temporary defeat. We have much to learn as to the best methods of dealing with defective classes.

Dr. Lyman Abbott has a wide and expectant audience. His new book, entitled "Christianity and Social Problems," presents a collection of various articles and sermons that have previously appeared separately; discourses on the social ideals of Christianity, with applications to domestic, industrial, international, and penological problems. The discussion is stimulating, and good use is made of excellent authorities. The quotation of the census figures on crime-increase (p. 299) should have been accompanied by Dr. Wines's protest against their value.

It was well worth while to print in one volume the addresses delivered before the American Conference on International Arbitration. The most essential elements of the question are discussed by such eminent men as Mr. Carl Schurz, Mr. Edward Atkinson, President Angell, and other specialists in international law and political ethics. Minor differences are expressed with frankness by men who agree on the main issue, the determination of international disputes by judicial process rather than by the brute force of war. The documents in the appendix, arranged by Professor J. B. Moore, are very valuable.

"Immigration Fallacies" deals with the evils of too rapid invasion of European immigrants. The arguments are based on the observations of an intelligent reader of current events, rather than upon exhaustive statistical analyses. A good point is made in the chapter on European responsibility for crimes committed by foreigners in this country. The treatment is too brief to be exhaustive.

C. R. Henderson.

Briefs on New Books.

The story of the American mine and miner.

Publishers and authors, as well as the reading public, are gradually becoming aware that the history of the American people does not altogether lie in lists of wars, of battles, and of statesmen, nor between the lids of the "Congressional Record," but that the attrition of concurrent streams of races, inventive genius under the stimulus of new surroundings, the evolution of means of transportation, and the development of material resources, must be studied and their facts recorded. These will be found to underlie much that has been accepted as the sum total of American history. Such investigation is especially necessary and timely in that rapidly shifting panorama commonly known as "the West." The types developed in the progress of civilization across the continent are fast disappearing, but it is some consolation to know that they are to be preserved in print in "The Story of the West Series," planned for this purpose under the capable editorship of Mr. Ripley Hitchcock, and published by Messrs. D. Appleton & Co. The initial volume of the series was devoted to "The Story of the American Indian," and the second is given to "The Story of the Mine." The important duty of telling "The Story of the Mine" was entrusted to the competent hands of Mr. Charles Howard Shinn, and he has told it in precisely the manner which his prior excellent writings upon Western topics would promise. Confronted by the vast amount of material before him, he wisely confined himself in the main to the story of the typical Comstock Lode of Nevada, with side chapters on mine litigation, the mining community, stock speculation, and mining problems with their mechanical solutions. The concluding chapters on mining and the miner of to-day continue the interest of the story to the present time. Readers hitherto have lacked neither statistics of mines and mining, nor technical descriptions of machinery employed; neither has there been wanting a portraiture of mining camp-life by American authors. But Mr. Shinn has drawn equally from all sources, and has produced a new alloy upon which he has stamped the picturesque images of the prospector, the exploiteur, the miner, the speculator, the parvenue millionaire, and the camp-follower. He chooses to err on the side of the romantic rather than the technical; to intersperse his facts with glimpses of the life which gave rise to the facts; to toss out his English in bits of native metal, instead of fastidiously arranging his sentences in regular piles of bullion bars. But the style is felt to be suited to the rugged life it portrays. The interested reader joins the mad crowd in one of the many "rushes" for a new field; he studies the "indications" of the "Let-Her-Rip," the "Last Chance," or the "Gouge-Eye"; he mutters his imprecations at the demand of the broker for "more mud," and he goes "Bonanza" or "Borrusca," as his luck may be. The book will appeal to readers who have

seen something of the regions or the life it so vividly portrays, as well as to those who seek clear information concerning the most important factor in the development of the Western half of the great American continent.

The interpretation of literature.

In Professor W. H. Hudson's "Studies in Interpretation" (Putnam), the student of literature will find as good criticism as has appeared, in America at least, for some time. The essays will be most interesting to those who really desire to know something about Keats, Clough, Matthew Arnold; as to how they will impress others, there may be doubt. But although thoughtful, they are not scholastic in character, and, we should think, would appeal to a considerable audience. We consider the results sound and well put: the essay on Keats will probably be more useful in helping one to Keats's poetry than anything else published; Clough needs no introduction to some of his work and no introduction can revive the rest, so that the estimate of Clough is more for general reading; the essay on Matthew Arnold will be of value to the reader of his poetry and prose alike. We approve of all the book but the title, and as the title is carefully chosen, and seems from the preface to be representative of the author, we see that we differ from him. These essays "are intended to be, within the strict meaning of the title chosen for them, studies in interpretation." Interpretation of what? is the question. If Professor Hudson thinks he is interpreting the poetry of these poets, we conceive him to be wrong. If he means thas he is interpreting the characters of the poets, he is right,— except that "to interpret a character" is not a common use of language. To interpret is to give the hidden meaning of any expression. Now a character is hardly an expression; a poem is an expression, but not a poet. So one may interpret a poem, but a poet is not, strictly speaking, to be interpreted. It must further be remarked that to present the character of a poet is not to interpret his poetry; it only furnishes bases for interpretation. The character, or more accurately the spirit, of the poet is not the poem, and to analyze the spirit of the poet is not to interpret the poem. These essays are on the men, not on their works. Doubtless, however, Professor Hudson had all this in mind; he puzzles us a little by saying that his point of view is not commonly adopted by students of modern poetry. Now we should say that the error of confusing an analysis of a poet's character with an interpretation of his work was the commonest error alive to-day in the academic teaching of English literature. It is then probable that the difference between Professor Hudson's standpoint and that not so uncommon at present is that he knows what he is doing, while the others do not. Read with an understanding of their true bearing, these essays will be found admirable. The one on Keats, as we have said, we think the best. We regret that Professor Hudson was unwilling to speculate farther upon what Keats might have become, or rather that he did not bring out an element of the poet's life and poetry which never came to complete development, through his early death. We think it needed to give an adequate view of the poet. But, as it is, the leading points are picked out with great skill and are well presented.

An unwelcome translation.

M. Gaston Boissier is so delightful a writer that a good translation of any of his works would certainly find a welcome among English readers. But that does not mean that the translation of "Rome and Pompeii," now before us, will find a welcome. The readers of such a volume are naturally persons of more or less classical culture, and such persons cannot enjoy a translation honeycombed with errors at the very points where classical culture should make itself manifest. One reaches but the fifth page to find the Via Nomentana disguised as *Nomentata;* the ninth (and many others) transfers the French form *Denys* into English for Dionysius of Halicarnassus; and in like manner we find *Silves* for Silvæ, *Dioscures* for Dioscuri, *Fastes* for Fasti, *Celse* for Celsus, *Pollion* for Pollio, and *Aulu Gelle* for Aulus Gellius. Another numerous group of errors is represented by *Claudienus* for Claudianus, *Pomporius* for Pomponius, *Catullus* for Catulus, *Frono* for Fronto, and even *Haceus* for Flaccus. *Padre Bruzzi*, *Padre Bruzza*, and *Father Bruzza* are different designations for the same individual. The great rival of Cicero appears as the *poet* Hortensius, and the Phædrus of Plato as the *Phædra*. The reader may have his choice between St. Maria Maggiore and *St. Santa Maria Maggiore*. Turtullian, the Pathagoricians, and the son of Atræus form a fine group for an intelligent man to contemplate; and — but why go any farther? We are almost ready to recommend this as a supplement to the many "Do n't" books placed on the market within the last few years. It is extremely unfortunate that M. Boissier should have such a blundering introduction to the English and American reader. The book bears the imprint of the Putnam press, and Mr. D. Havelock Fisher is the translator. In the novel that is read to-day and forgotten to-morrow, the ignorant translator may be tolerated; but when he lays his hands upon a work of scholarship, it is time for an indignant protest.

The modern mood.

Mr. Joseph Edgar Chamberlin's "The Listener in the Town" and "The Listener in the Country" (Copeland & Day) are additions to the number of bindings now in existence, but not to the number of books. The contents, little essays and bits of observation, were well enough as newspaper literature (they originally appeared in the "Boston Transcript"), but they do not make real literature. Not that there is no merit in the contents; there is a good deal that shows sympathy with the varied forms of city life and true affection for the charms of the

country. But it is all very commonplace; there is hardly a spark of individuality. The truth is that this generation has been so trained that by this time one person out of every ten has fallen into the habit of observing a city crowd with the desire to find something that will appeal to the heart, or of roaming about in any half-countrified spot with true delight in the song of birds or the silence of the trees. So the reader of Mr. Chamberlin's book will read sentence after sentence and say, "Well, I could have said that myself if I 'd wanted to." With real books on nature — say by Gilbert White or Jeffries, by Thoreau or Burroughs — one never feels in that way, because almost every sentence has something new and fine in it, and gives that feeling of liberation of spirit that genius can somehow manage to effect. So with real books of sympathetic observation of men and things: the list is not so easy to make, but we might say books by Charles Lamb, or Thackeray, or George William Curtis. We do not think we could ourselves say such things as they say, because we know we could not. Every sentence we enjoy, because it is of a higher power, which for a moment we appropriate. Mr. Chamberlin's observations we acknowledge for the instant, and then forget, just as we forget the thousand-and-one observations we make ourselves between morning and night, because there is no reason why we should remember them. Such work appears in large quantities in the papers nowadays, and that is well enough, for so many persons read the papers who know no better literature; the real power of literature filters down to them through such columns as "The Listener" in "The Transcript." But there is no reason for republishing such articles, unless the author will confine them to his friends. From the above strictures must be excepted the three papers on Mountains. Mountains have apparently the power to sting Mr. Chamberlin into moments of genuine and individual expression; they get his keynote.

Haec fabula non docet.

There is a game which grown-up people sometimes play with children, called "pictorial proverbs," in which each person presents a well-known proverb in the form of a picture. The object of the game is to guess the proverb that each picture ostensibly illustrates. The pictures are often such that the proverb is obscured rather than illustrated; but however difficult, the guessing is rendered more easy by the fact that the moral truth indicated by each picture is usually well-known. Those who have suffered under this game can imagine what a torment it might become, if one were allowed to illustrate any moral idea that occurred to him. The pictures would then become enigmas, and the offence given by not probing the intention of the youthful artists would render one's efforts doubly painful. Like this game is the volume of Stevenson's "Fables" just published (Scribner). We want to like everything Stevenson has written; and, indeed, we feel that we ought to do so. But it is sometimes amazingly difficult to see the moral implied in these strange tales of his. They are generally interesting in themselves; the incidents are conceived with the ingenuity of the story-teller, the figures are created by a true imagination, — for instance, the phantom which gobbled at the boy like a turkey, and on being struck down gave up its life as a little bloodless white thing, is very fine in its way, as is also the crone on the dreary beach who danced widdershins in the dusk. But as to the meaning ——. It should be remarked, however, that a number of the fables are simple enough in expression and symbolism. We have generally regarded such simplicity as characteristic of the fable as a literary form. Stevenson, however, took the term in an extended meaning; a number of his longer fables are more what one would incline to call allegories or allegorical tales. As to these, one is likely to feel like the Earl in the nineteenth fable, who said, "There is no sense in any of this, and I must be growing old." Still, although enigmatic, these fables have a fascination; one reads them willingly a second time. Finally, one begins to construct from them a theory of life, and to wonder whether it were Stevenson's. To distil such a theory and offer it to the public is the true duty of the critic of this book. This he should do, and not merely gird at his author for alleged obscurity.

Christ in the poets.

The study of literature as a criticism of life would seem to demand some analysis of literature in general on the basis of the facts of life. We ought to have literature considered according to the necessities of a historical or a biographical or a rhetorical standpoint, and also from the standpoint of one who believes that in literature he will come to an understanding, or at least a criticism, of life as it really is. Unable, however, to grasp the whole matter at once, he asks some arrangements that may correlate the two. Suppose, as Ruskin suggests, we ask for Shakespeare's opinion on the matter of Church authority. How are we to get it? Looking at literature from the standpoint of life, we do not care particularly for history, biography, rhetoric, and their divisions are not to our purpose. We know of certain elements of life, certain facts or questions of life, and to such system as we may have of these facts or elements we want to accommodate our gain from literature. Some such ideas as these serve to show how "The Vision of Christ in the Poets" (edited by Mr. C. M. Stuart and published by Messrs. Curts & Jennings) has a value beyond other collections of religious poetry. Christ is a great fact in life. Has literature anything to say whereby we shall realise that fact the better? The book in question is not a study nor a treatise; indeed, it falls short in many particulars of what it might be; but there is so little else of the sort that many people will like to see it. It is made up of extracts from eight poets of our own century, and also from Milton, with some slight comment and explanation.

Pleasant talks about birds.

Dr. C. C. Abbott's recent volume of "Bird-Land Echoes" (Lippincott) adds to the author's repute as a tender lover of nature and a vivid narrator of his experiences in his studies of animal life in the woods and fields. His discourse is like the free, frank, informal talk held by the camp-fire or the glowing hearth at evening-time, when the day's work is done and there is leisure for idle and happy reminiscence. Still, there is method in his "Bird-Land Echoes," each separate chapter treating of some special group of birds, the members of which follow each other in a sort of haphazard order as they chance to come before the mental vision, or as they would chance to appear in an actual walk amid their native haunts. One feels in reading the book as though in the very presence of the author, who in an amiably voluble mood speaks of all the trifling occurrences connected with his theme, giving now an interesting fact that is worth treasuring, and now a mere opinion or expression of feeling uttered in emphatic words that are striking and amusing. One is grateful for the frequent outbursts of indignation at the slaughter of our birds for the decoration of women's hats and the gratification of the hunter. We cannot boast of our civilization, our humanity even, until we learn to respect the life of the meanest thing that breathes. The illustrations enlivening Dr. Abbott's book are evidently copies of stuffed birds, and are not always as true to life as they should be. Most of the bird-figures are puffed out in the breast in a sadly unnatural way.

The quest for human progress.

Mr. Thomas S. Blair, author of the work entitled "Human Progress: What can Man do to Further It?" (William R. Jenkins) starts out to discover a working hypothesis which shall rightly answer the question, What can man do to further man's progress? and finding that the methods of the philosopher have proved inadequate, he adopts, experimentally, the methods of the business-man. He informs the reader at the outset that there is no attempt in his work to present a dogmatic exposition of positive doctrine, but that every statement is to be understood as hypothetical only. He proceeds on certain assumed facts which are satisfactory to himself, and works out a system of prescripts of national policy which he believes will add to the sum of human progress and prosperity. His methods of reasoning are almost too involved and obscure to attract the interest of the average reader, and it is hence doubtful if he succeeds in arousing that action which his thought and evident sincerity ought to awaken.

BRIEFER MENTION.

Dr. David Starr Jordan reproduces his volume of "Science Sketches" (McClurg), having replaced some of the rods of the fascia with sticks of a later gathering. Whether he describes the life of a salmon or a "johnny darter," or shows how trout understand multiplication and division, and how they have flanked the unscalable precipices of the Great Divide,— explains the deep-set furnaces that keep the Yellowstone gushers in hot water, or tells how he marched up the peak of the Matterhorn and then marched down again, defends the idiosyncracies of Rafinesque or pays devout homage to Agassiz, or presents an allegoric vision of the monstrosities of protection as discovered from an ideal and isolated point of view,—Dr. Jordan is always original and instructive, and sometimes he is amusing as well.

A monograph upon the White Pine, *Pinus Strobus*, the most important lumber-producing tree of North America, by Gifford Pinchott and Harry S. Graves, treats the subject upon its economic side in a method at once complete and concise. It discusses the conditions under which the tree thrives, the evils which threaten it, the prospect of its reproduction upon suitable areas; and shows by tables and diagrams, condensed from a multitude of observations, the amounts of merchantable material, either squared timber or sawn lumber, which may be secured from single trees or from measured areas of land, with the rates of increase at different stages in the growth of the forest. (Century Co.).

"Rosemary and Rue" (Rand, McNally & Co.) is the pretty title given to a pretty book of selections from the writings of "Amber," the pen-name by which the late Mrs. Martha Holden was long known to Chicago newspaper readers. Mrs. Holden had a happy knack of evolving bits of philosophy or of fun out of the most commonplace circumstances or happenings, and, by her own confession, "simply adored the open sky, a tree in bloom, and a pretty woman." A wise discrimination has been exercised in making these selections; some pleasant and graceful verses are scattered among the prose; and there is a brief preface by Mr. Opie Read.

The "Oxford Teacher's Bible," published at the University Press by Mr. Henry Frowde, is a triumph of compact and beautiful book-making. Printed upon the famous Oxford India paper, it gives us within the compass of a single octavo volume of moderate size something like two thousand pages of text and plates. Three distinct works are here bound together: the Scriptures themselves, "Bible Illustrations," and "Helps to the Study of the Bible." The "Illustrations" are a series of plates illustrating Biblical versions and antiquities, while the "Helps" comprise summaries, notes, tables, indexes, a concordance, and a set of maps. The text is that of the authorized version, with frequent reference to the revised version completed in 1885. The whole is bound in flexible morocco, and makes up a volume so nearly perfect in every way that it would be difficult to suggest improvements. Another remarkable book made possible by the use of the India paper is the "Oxford Byron," a rather thin volume of over nine hundred double-columned pages, containing the complete works of the poet.

Mr. John W. Tufts is the author of "A Handbook of Vocal Music" for use in the public schools, although designed for teachers rather than for pupils. The work is the outcome of many years of pedagogic experience, and is very completely adapted for its avowed purpose. The claim is not too great that "it will give teachers who are obliged to work without supervision much of the inspiration and help that they must otherwise lack." We may also mention in this connection Mr. C. W. Johnson's "Songs of the Nation," a collection of patriotic, occasional, college, and devotional songs. Both books are published by Messrs. Silver, Burdett, & Co.

WILLIAM MORRIS.

(Died October 3, 1896.)

"Shall we wake, one morn of Spring,
Glad of heart at everything?"

Dear Singer, cradled first on Nature's breast,
Hearing through days of bliss and nights of dreams
The lulling music of her reedy streams,
Till thine own song its inmost soul expressed
Of peace unstirred by struggle or unrest,
Were there no hours when to thy noon's hot gleams
Came back the joy of morn's enchanted beams,
Ere thy great heart began its weary quest?
Haunted through all the arches of the wood
By shapes of woe and cries of human pain,
Faces that followed, hands too weak to cling,
Hast thou not waked at last and found it good
To see no shadows on the glittering plain,
And once again be glad of everything?

EMILY HUNTINGTON MILLER.

THE SILENT SINGER.

"Dreamer of dreams," absorbed in loveliness,
Without thy voice it is an "empty day";
Thou "idle singer," whose serene, sweet lay
Beguiled the soul when others wrought distress;
"Born out of thy due time"—thy song no less
Hath marked thy journey, as the flowers of May
Tell us that Spring hath passed adown our way
And whispered, hand to lips, "Confess! confess!"
Seeking thine own, thy soul hath travelled far;
Yet vain for thee an "Earthly Paradise"
As Jason's journey for the Golden Fleece.
Now thou hast gone unto another star,
To greet thy kindred in eternal skies—
To share in Chaucer's and Boccaccio's peace.

WILLIAM S. LORD.

LITERARY NOTES.

Translations of "Brude-Slaatten" and "En Dag" are given in the latest volume of the edition of Herr Björnson's novels now in course of publication by the Macmillan Co.

The Funk & Wagnalls Company have published the second volume of "The Reader's Shakespeare," prepared for "elocutionists" and public readers by Mr. David Charles Bell.

"A Little Tour in Ireland," probably the most famous of Dean Hole's books, with the original drawings made by John Leech, is published in a new edition (the third) by Mr. Edward Arnold.

Messrs. Henry Holt & Co. publish a new edition (the third), revised and enlarged by Dr. Elwyn Waller, of the "Manual of Quantitative Chemical Analysis," written by the late Frederick A. Cairns.

"The Student's Lyell," edited by Mr. John W. Judd, and brought fully up to date, is published by Messrs. Harper & Brothers in their well-known "Student's Series" of school and college text-books.

Messrs. Houghton, Mifflin & Co. publish a complete one-volume edition, appropriately named the "Appledore," of "The Poems of Celia Thaxter." The poems are arranged in the order of their original publication.

The second volume of "History, Prophecy, and the Monuments; or, Israel and the Nations," by Dr. James F. McCurdy, has just been published by the Macmillan Co. This volume carries on the work to the fall of Nineveh.

Volume III. of "The Intermediate Text-Book of English History," by Mr. C. S. Fearenside, covers the period from 1603 to 1714, and is published by Messrs. Hinds & Noble, the New York agents for "The University Tutorial Series."

A popular edition of Professor Villari's "Life and Times of Girolamo Savonarola," translated by Mrs. Linda Villari, is imported by Messrs. Charles Scribner's Sons. The work is contained in a single volume of nearly eight hundred pages.

"Beatrix," translated by Mr. James Waring, has just been added to the Dent-Macmillan edition of Balzac. The same publishers have also issued "Venus and Adonis" and "The Rape of Lucrece," as two volumes of the "Temple" Shakespeare.

Professor F. Max Müller's centennial translation of Kant's "Critique of Pure Reason," first printed in English fifteen years ago, has been reissued by the Macmillan Co. in a handsome single-volume edition of over eight hundred pages, and at a moderate price.

The first number of Mr. W. Dawson Johnston's "English Historical Reprints" is out, and includes documentary texts on "The Relations between Church and State" in the mediæval period. A misprint on the title-page gives the date 154 where 1540 is intended.

The Round Robin Reading Club, "designed for the promotion of systematic study of literature," has issued a neat pamphlet giving details of the plan and work of the organization. Copies may be had by addressing Miss Louise Stockton, Director, 4213 Chester Avenue, Philadelphia.

Messrs. Longmans, Green, & Co. are to publish the "American Citizen" series, under the editorship of Professor A. B. Hart. Among the titles announced are these: "Financial History of the United States," by Professor D. R. Dewey; "American Foreign Policy," by Professor J. B. Moore; and "Actual Government, as Applied under American Conditions," by the editor of the series.

"The Devil's Pool" and "François the Waif" are among the most charming of George Sand's works, and need no word of comment at this late day. Exceptionally good translations of these books, made by Miss Jane Minot Sedgwick and Mr. Ellery Sedgwick, and published in exceptionally tasteful editions by Messrs. Little, Brown, & Co., are before us. Curiously enough, the same etching serves as a frontispiece for both volumes.

A prize of £50, to be called the "Welby Prize," is offered for the best treatise upon "The causes of the present obscurity and confusion in psychological and philosophical terminology, and the directions in which we may hope for efficient practical remedy." Competition is open to those who, previously to October 1, 1896, have passed the examinations qualifying for a degree at some European or American University, and the essays must be sent in within a year from that date. They may be written in English, French, or German, and must contain at least 25,000 words. Further details may be obtained of Prof. E. B. Titchener of Cornell University, who is to receive and forward manuscripts from the United States.

Topics in Leading Periodicals.

November, 1896 (First List).

Agricultural Unrest, Causes of. J. L. Laughlin. *Atlantic.*
American History, Early. F. W. Shepardson. *Dial.*
American Literature, An. F. L. Pattee. *Dial.*
Birmingham, Municipal Government of. *Century.*
Bread, Condiments, and Fruits. C. D. Wilson. *Lippincott.*
Camera and Comedy, The. Alexander Black. *Scribner.*
Campaign Methods and Tactics. *Review of Reviews.*
Chinese of New York, The. Helen F. Clark. *Century.*
Confederacy, Failure of the. Duncan Rose. *Century.*
Crisis, The Impending. William H. Standish. *Arena.*
Democracy, American, Dominant Idea of. *Harper.*
Du Maurier, George. Ernest Knaufft. *Review of Reviews.*
Eastern Ogre, The. W. T. Stead. *Review of Reviews.*
Editor and Contributor, Relations of. F. M. Bird. *Lippincott.*
Election Day in New York. Ernest Ingersoll. *Century.*
English Traits. Alvan F. Sanborn. *Lippincott.*
Florence, Literary Landmarks of. Laurence Hutton. *Harper.*
Free Coinage and Wage-Earners. *Review of Reviews.*
Free Silver. Walter Clark. *Arena.*
German and German American, The. Josiah Flynt. *Atlantic.*
Grant, Campaigning with. Horace Porter. *Century.*
Harte, Bret, Recollections of. C. W. Stoddard. *Atlantic.*
Hugo, Victor, Letters of. *Dial.*
Indian Territory, The. Allan Hendricks. *Lippincott.*
Issue of 1896, The. Frank Parsons. *Arena.*
Issues of 1896, The Vital. Lyman Abbott. *Rev. of Rev.*
Jameson's Raid. Poultney Bigelow. *Harper.*
Japan as an Industrial Power. W. E. Griffis. *Chautauquan.*
Joan of Arc. Boutet de Monvel. *Century.*
Labor Unions in Great Britain. J. M. Ludlow. *Atlantic.*
Lithography, Renaissance of. M. H. Spielmann. *Scribner.*
Meynell, Alice, Essays of. E. E. Hale, Jr. *Dial.*
Molière. *Chautauquan.*
Municipal Water Supplies. F. J. Thornbury. *Chautauquan.*
Olympic Games of 1896. Pierre de Coubertin. *Century.*
Painting of the Nineteenth Century. John C. Van Dyke. *Dial.*
Panther-Shooting in India. C. J. Melliss. *Scribner.*
Psychology, Analytic. H. M. Stanley. *Dial.*
Romeo, A Study of. John Jay Chapman. *Atlantic.*
Snakes of Florida. R. G. Robinson. *Lippincott.*
Social Problems, Books on. C. R. Henderson. *Dial.*
Surgery, Painless, History of. E. W. Emerson. *Atlantic.*
Utah as Industrial Object Lesson. W. E. Smythe. *Atlantic.*
Whist in America. "Cavendish." *Scribner.*
Women Bachelors in New York. Mary G. Humphreys. *Scrib.*

List of New Books.

[*The following list, containing 209 titles, includes books received by* The Dial *since its last issue.*]

BIOGRAPHY AND MEMOIRS.

The Life and Letters of John Gibson Lockhart. From Abbotsford and Milton Lockhart MSS. and other original sources. By Andrew Lang. In two vols., illus., 8vo, gilt tops, uncut. Charles Scribner's Sons. $12.50.

Pioneers of Science in America: Sketches of their Lives and Scientific Work. Edited and revised by William Jay Youmans, M. D. With portraits, 8vo, gilt top, uncut, pp. 508. D. Appleton & Co. $4.

Reminiscences of an Octogenarian of the City of New York (1816 to 1860). By Chas. H. Haswell. Illus., 8vo, gilt top, uncut, pp. 581. Harper & Bros. $3.

Glimpses of My Life. By Adeline, Countess Schimmelmann; edited by W. Smith Foggitt. 2d edition; illus., 12mo, gilt top, uncut, pp. 210. Dodd, Mead & Co. $1.50.

Tudor Queens and Princesses. By Sarah Tytler. Illus., 12mo, gilt top, pp. 418. Thomas Whittaker. $1.50.

HISTORY.

The Historical Development of Modern Europe, from the Congress of Vienna to the Present Time. By Charles M. Andrews. In two vols.; Vol. I., 1815–1850, with maps, 8vo, gilt top, uncut, pp. 457. G. P. Putnam's Sons. $2.50.

Memoirs of the Internuncio at Paris, during the Revolution, 1790–1801. By Mgr. de Salamon; edited by the Abbé Bridier. With portrait, 8vo, gilt top, uncut, pp. 337. Little, Brown, & Co. $2.

When William IV. Was King. By John Ashton. Illus., 8vo, uncut, pp. 355. D. Appleton & Co. $3.50.

Guide to the Study of American History. By Edward Channing, Ph.D., and Albert Bushnell Hart, Ph.D. 12mo, pp. 471. Ginn & Co. $2.15.

Colonial Days in Old New York. By Alice Morse Earle. 12mo, pp. 312. Charles Scribner's Sons. $1.25.

A Short History of Italy, from 476 to 1878 A.D. By Elizabeth S. Kirkland. 16mo, pp. 486. A. C. McClurg & Co. $1.25.

The Making of the British Empire (A. D. 1714–1832). By Arthur Hassall, M.A. 16mo, pp. 149. "Oxford Manuals of English History." Charles Scribner's Sons. 50 cts. *net.*

GENERAL LITERATURE.

Charlotte Brontë and her Circle. By Clement K. Shorter. With portraits, 8vo, gilt top, uncut, pp. 512. Dodd, Mead & Co. $2.50.

The Rubáiyát of Omar Khayyám. Variorum edition, edited by Nathan Haskell Dole. In two vols., with portraits, 12mo, gilt tops, uncut. Boston: Joseph Knight Co. Boxed, $3.50.

Aspects of Fiction, and Other Ventures in Criticism. By Brander Matthews. 12mo, gilt top, uncut, pp. 234. Harper & Bros. $1.50.

The Sense of Beauty: Being the Outlines of Æsthetic Theory. By George Santayana. 12mo, pp. 275. Charles Scribner's Sons. $1.50.

The Unconscious Humorist, and Other Essays. By E. H. Lacon Watson. 12mo, gilt top, uncut, pp. 244. New York: George H. Richmond & Co. $1.50.

Fairy Tales of the Slav Peasants and Herdsmen. By Alex. Chodsko; trans. and illus. by Emily J. Harding. 12mo, gilt top, pp. 353. Dodd, Mead & Co. $2.

Bacon *vs.* Shakspere: Brief for Plaintiff. By Edwin Reed. Seventh edition, revised and enlarged; illus., 8vo, gilt top, uncut, pp. 296. Boston: Joseph Knight Co. $2.50.

Rainy Days in a Library. By Sir Herbert Maxwell, Bart. 12mo, uncut, pp. 129. New York: Francis P. Harper. $1.50.

The Reader's Shakespeare. By David Charles Bell. Vol. II., Tragedies, and "The Tempest"; 12mo, pp. 471. Funk & Wagnalls Co. $1.50.

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